

Appendix 5: Song Translations 341

(*Evo évo* is ritual language. Hounsí kanzo are the servitors of the hounfor being addressed by an unidentified loa.)

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794

EXAMPLE 136

Achadé, oh, oh!
Achadé, I have no mother here to speak for me!
Achadé, oh!
Achadé, I have no mother here to speak for me!
Oh Achadé, oh!
Ogoun is bad, oh!
Achadé Papal
Ogoun is bad, oh!
Etc.

(The song is addressed to the loa Achadé; it complains of the behavior of another loa, Ogoun.) [1982]

EXAMPLE 137

Beat the drum for me!
I shall . . . , beat the drum for me!
Etc.
Three times after the Angelus, oh!
Three times after the Angelus, oh!

(This appears to be a children's game song. Three "times" after the Angelus would be three hours after six o'clock in the evening.) [524]

EXAMPLE 138

Liberist fell down!
Liberist fell down! *Adi!*
I am sending a whip for his back!
Etc.

(A children's game song.)

EXAMPLE 139

Adaizol
Miyennalo Aloko, my Loko, Adaizol
Miyennalo Aloko, my Loko, Adaizol
Miyennalo my Loko, Adaizol
Etc.

(This is a song of supplication to the loa Loko. The word *miyennalo* signifies supplication.) [1982]

EXAMPLE 140

Ten cents is not a dollar,
Cousin, don't take cousin, oh, cousin!

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Cousin, oh, cousin, oh,
Cousin, don't take cousin, oh, cousin!

[436] (A *gourdain* is one-quarter of a *gourde*, or the equivalent of five cents in United States money. *Dé gourdain* is ten cents.)

- [198] EXAMPLE 141 consists entirely of ritual language.

EXAMPLE 142

Call Damballa, call Domici, call Damballa Wòdo,
Damballa, call Damballa Wòdo, Damballa.

[196] (Damballa and Domici are the names of loa.)

EXAMPLE 143

Ibo, I am a big man, oh!
Ibo, I am a big man, oh!
Ibo, I am the patriarch, oh, I am the patriarch, oh,
I am the chief of my house!

[196] (Ibo is the name of a loa, from whose point of view the song is being sung. Ibo is stating his seniority in his house, or family, for there are other loa related to him. The word *grand* in Creole, as used here, is difficult to translate. It means good or elder, or both. A *grand famille* is the oldest in the extended family, and usually carries the connotation of head or chief.)

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EXAMPLE 144

Ibo Ibo é, Samardi Kama!
Etc.

[196] (Samardi Kama is the name of a loa of the Ibo family. The song consists of a repetition of his name, with variations.)

EXAMPLE 145

Ibo Ibo é, Marianni é!
Etc., with variations.

[196] (This is a song to the loa Marianni, of the Ibo family. Except for his name, in various combinations, there are no words.)

[198]

[198] EXAMPLE 146 is a song for the making of magic. It is entirely in ritual language.

[198]

EXAMPLE 147

Call Orange, call Laboun in the water!
Orange, oh, call Orange in the water!
Orange, oh, call Orange in the water!

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Your share, mayoussé!
Find your woman, mayoussé!
Mayou-youssé!

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(*Paillette* means "all decorated up," "fancy," "in carnival regalia." It is also the name of a dance, as is *mayoussé*, used here as an exclamation.)

EXAMPLE 168 was said to be in "Spanish."

EXAMPLE 169

Go to your mother's house,
Go to your mother's house,
Go to your mother's house, my dear,
Do not come and give me an argument!
Go to your mother's house, my dear,
Go to your mother's house, my dear,
Go to your mother's house, my dear,
And do not give me an argument!
Little girl who doesn't know how to wash and iron,
Go home to your mother,
Little girl who doesn't know how to wash and iron,
Go home to your mother!
Angélica, Angélica, go to your mother's house!
Angélica, Angélica, go to your mother's house!

EXAMPLE 172

Oh I'm not a mule,
Oh I'm not a mule, oh!
The farmer takes me to carry his coffee!

(A good-natured protest song of the kind often sung by coumbites.)

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EXAMPLE 173 has no text. It is exclamatory throughout.

EXAMPLE 174

¿ Laiza, where should I go, Laiza é!
Laiza, the children are hypocrites, oh!
Etc.

EXAMPLE 175

Eve Mando Suan, I am coming soon
To take away the honey!

EXAMPLE 176

Adios *hining hining hining*.
Oh I say my prayer to God to send relief!

(The first line is ritual language, but it appears to have been originally a phrase recited by the *pétit* *avancé*.)

[198]

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539 EXAMPLE 178

Osan, oh, Lèlè, oh!

Osan, ah, Lèlè, oh!

They take the amon of the loa and serve evil, oh!

I so it sink!

[626] (The song criticizes someone who has become a houngan and has used his
[776] powers wrongly. Osan Lèlè is the loa to whom the complaint is being ad-
dressed, or he may be the one lodging the complaint.)

EXAMPLE 179

Farmer, call the loa for me, *ago-ll*

Farmer, call the loa for me now,

Call the loa for me now,

Gèlè has engaged me!

[776] (Gèlè is a loa. *Habitant* signifies "farmer" or "peasant" but could be trans-
[792] lated as "countryman.")

EXAMPLE 180

Boulitcha, I arrive,

See my misfortune!

I will cut them, I have no knife!

Boulitcha Nago, I will cut them, *malosié*!

[776] (The loa Boulitcha Nago announces his arrival and complains that people
have mistreated him. He says he will avenge himself without a knife.

[798] *Malosié* is ritual language.)

EXAMPLE 181

I am going to see the hounsi bouale, oh,

I am going to see if they are in accord with me.

Etc.

EXAMPLE 182

I cry honor before my loa's altar,

Cry honor, and no one replies!

I cry honor before my loa's altar,

Cry honor, and no one replies!

All who speak well (of me), I am here, I will listen, oh!

All who speak evil (of me), I am here, I will listen to them!

They sign my name, Allada, but they do not sign my feet,

I ask where will they see me!